

Handsontable 

Brand **Guidelines**

Introduction

Welcome to the Handsontable brand guidelines.

This guide is a valuable tool for all who work with the Handsontable brand, whether they are strategists, or designers responsible for ensuring the brand rules are applied across different platforms and media.

Knowing the brand and the proper use of its elements will lead to more cohesive communication and a stronger brand image in a single voice.

Main Logo

The first way we signal the presence of Handsontable is with our main mark. It's the clearest way to visually identify our company. We should be signing off all of our communication with the logo.

LOGOTYPE ARTWORK

Do not attempt to redraw or recreate any element of the logotype. Use the approved digital artwork files.



PRIMARY LOGO



Primary Symbol Identity & Clear Space

The symbol is one of the two primary identity elements, visualizing our brand. Built to rapidly identify our organization, this composition will be recognized as high-quality products and services.

There is a minimum amount of space the logo requires when positioning with design elements. This space is based on the elements in the symbol. In general, typography, design elements, or other logos should not be positioned within the clear space.



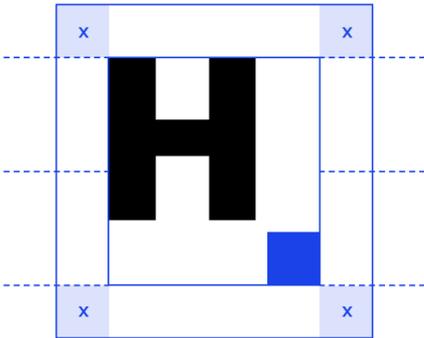
MAIN LOGO CLEAR SPACE

Primary logo

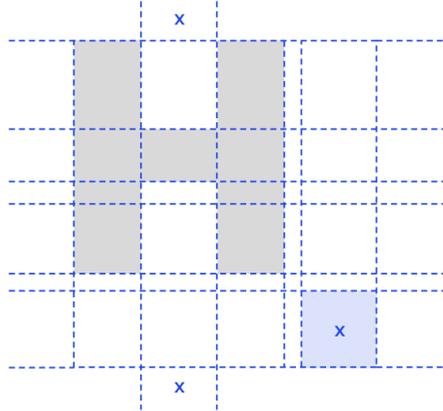


LOGO ICON CLEAR SPACE

Logo icon standalone



ICON CONSTRUCTION



Minimum Sizes

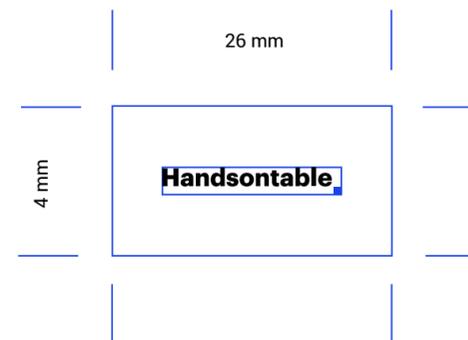
The Handsontable primary logo minimum size equals **26 mm width / 4 mm height** for print and **60 px width / 9 px** height for digital purposes.

The logo icon is restricted to **9.2 mm x 10 mm** for print and **14.8 px x 16 px** for digital.

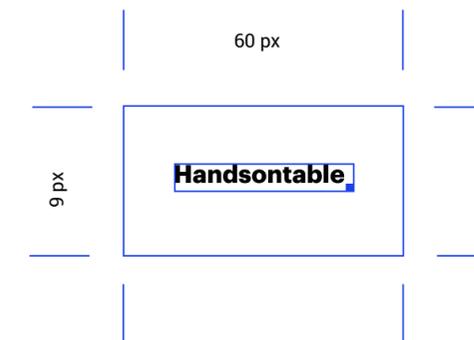
Violating this standard compromises the integrity and legibility of the logo.



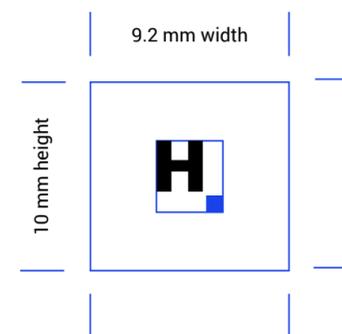
PRIMARY LOGO MINIMUM SIZE IN PRINT



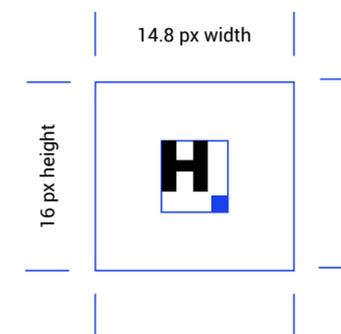
PRIMARY LOGO MINIMUM SIZE IN DIGITAL



LOGO ICON, GLYPH MINIMUM SIZE IN PRINT



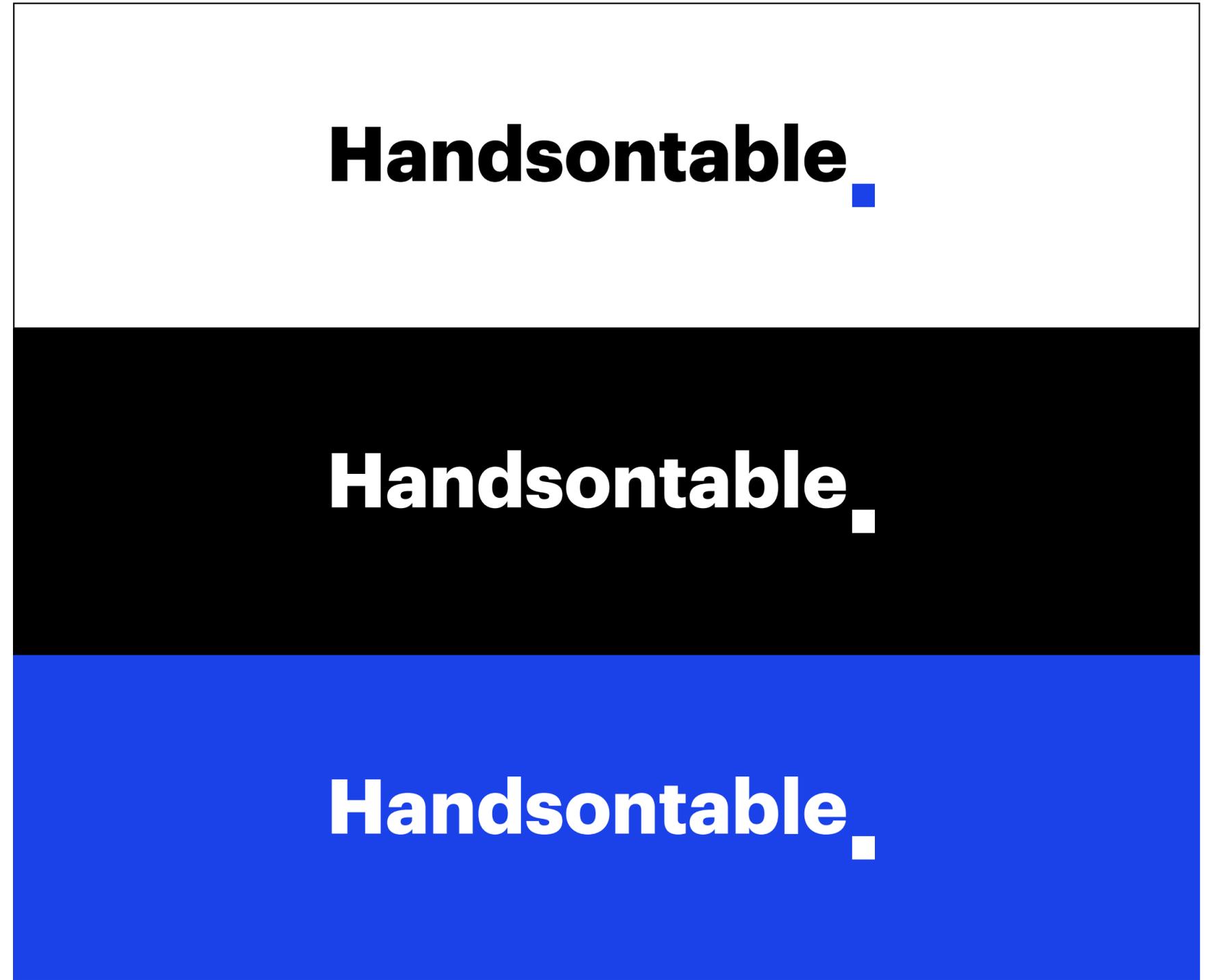
LOGO ICON, GLYPH MINIMUM SIZE IN DIGITAL



Using on Backgrounds

Full-color logos should only be used on white and gray backgrounds or backgrounds where the blue color has the proper contrast ratio.

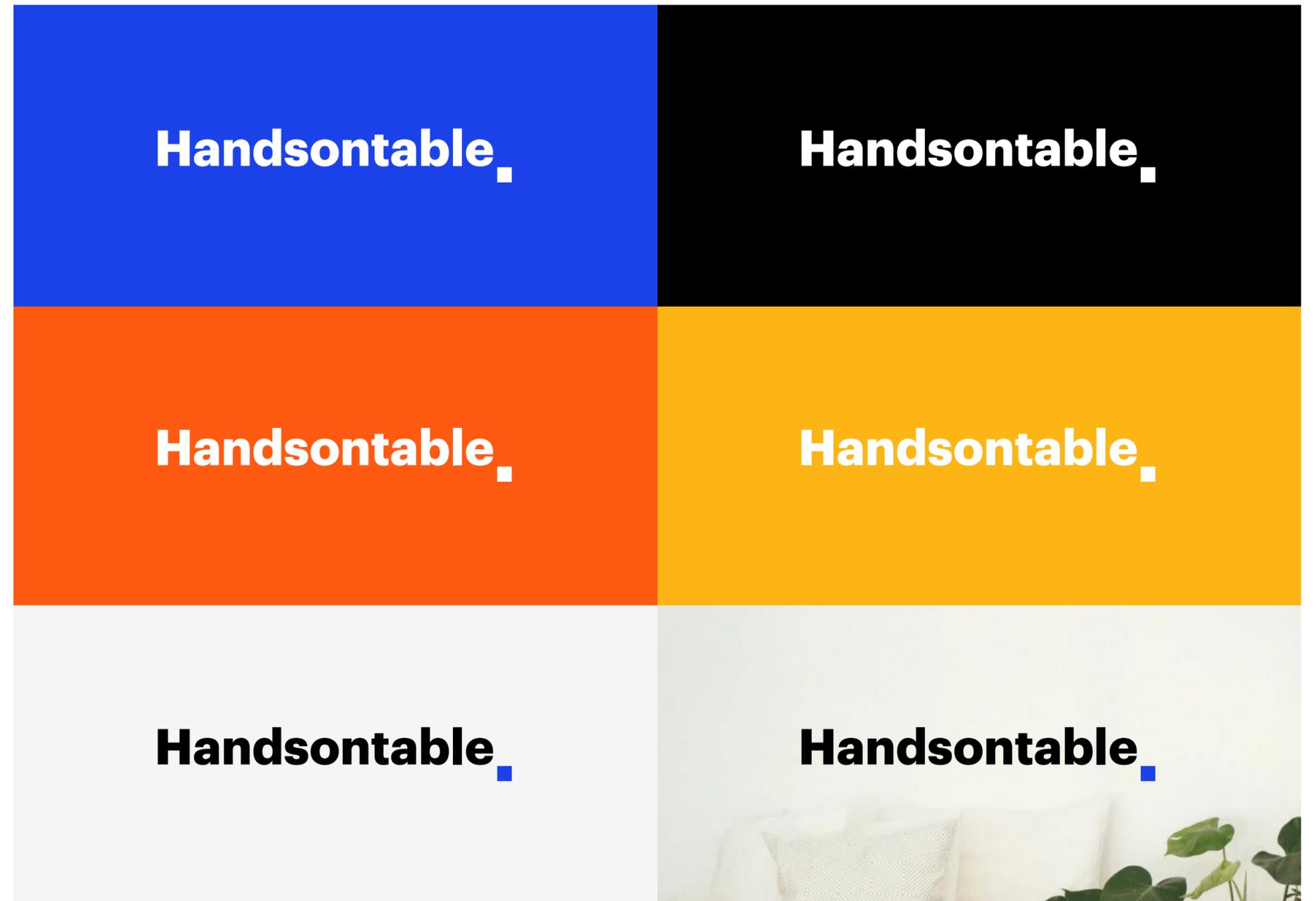
Avoid using full-color logos on photographs unless the logo sits on a black or white area of the image.



Using on Backgrounds

The single-color logo should be used only on photographs and color backgrounds within the Handsontable color palette.

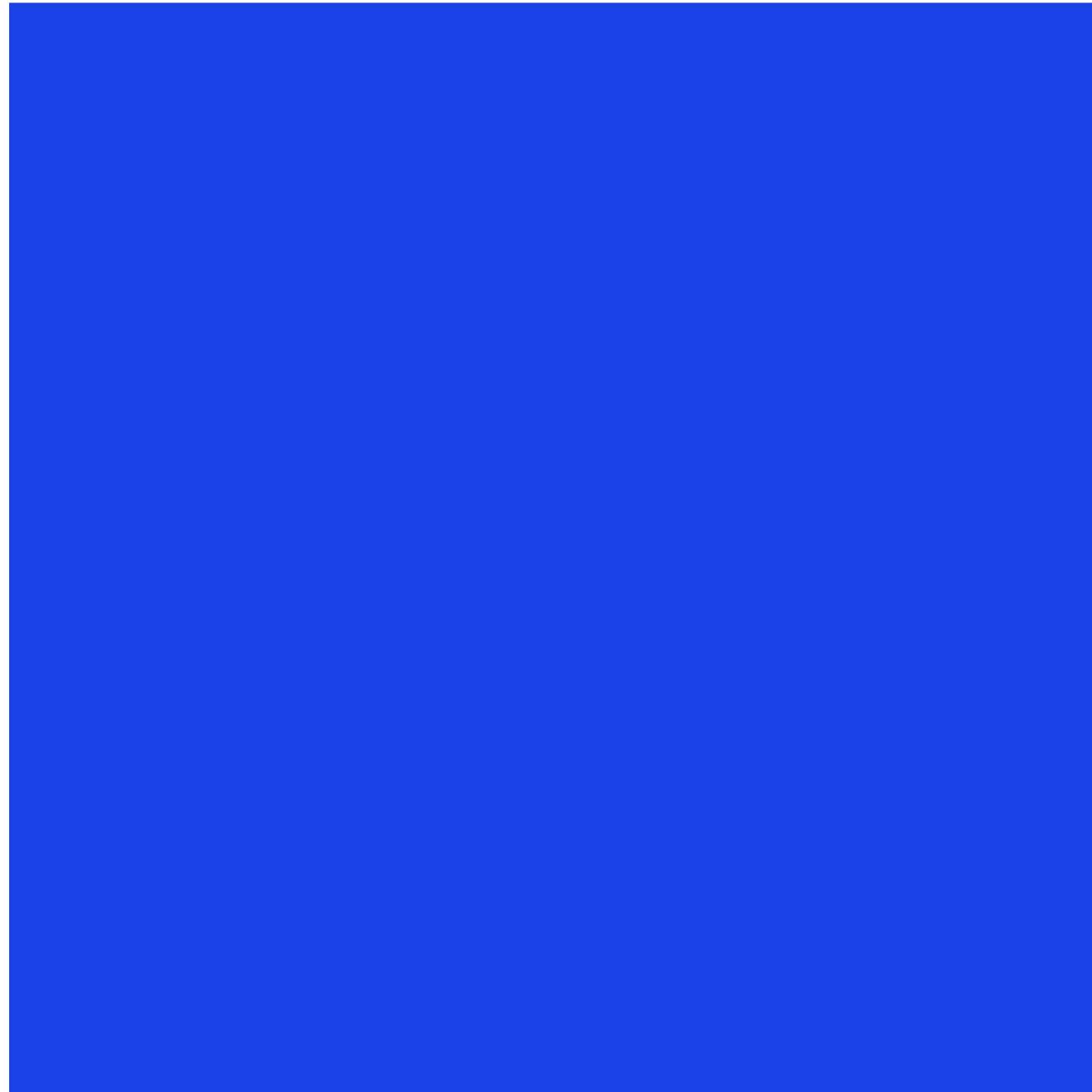
When applying dark backgrounds, we advise to use the single-color logo.



Visual guidelines. How to approach our brand.

Brand Shapes

We start our system with the rectangle, which is a logo-basic element.



The most basic shape and foundation of brand system is **square**.

Basic System Proportions

Handsontable shapes are used across different brand touchpoints from marketing & environment to the product.

They provide symbolism, conceptual clarity, and visual interest in simplistic shapes and forms.

Outline shapes are divided into 3 groups:

- Squares
- Mathematical symbols
- Squares filled with line

BEST PRACTICES

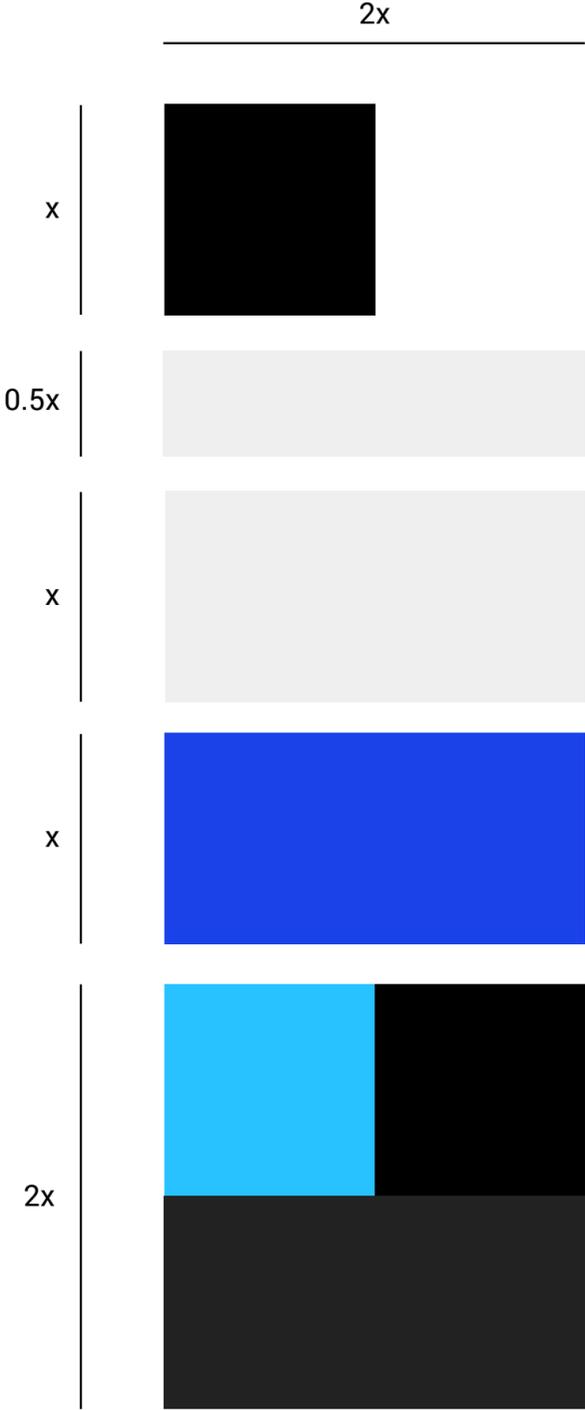
Do's

- ✓ When duplicating and creating new square objects, try to keep the difference in size ratio 1:1, 1:2, 1:3, 1:4, and so on.
- ✓ You can rotate objects (90°/180°) if needed.
- ✓ When creating new shapes, don't feel limited with the proposed colors. Use the Handsontable brand color palette or create new shades.
- ✓ You can combine the shapes and create new patterns. Imagination has no limits!

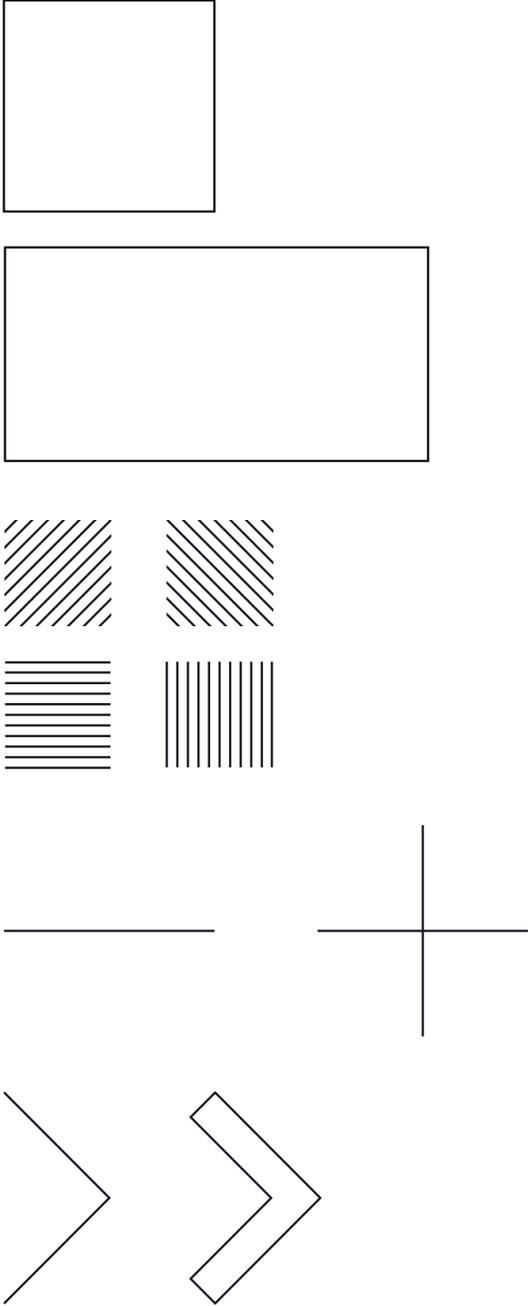
Dont's

- ✗ Don't add shapes that are not contained in that brand manual, like triangles, circles, trapezes, etc.

01. FILLED SHAPES

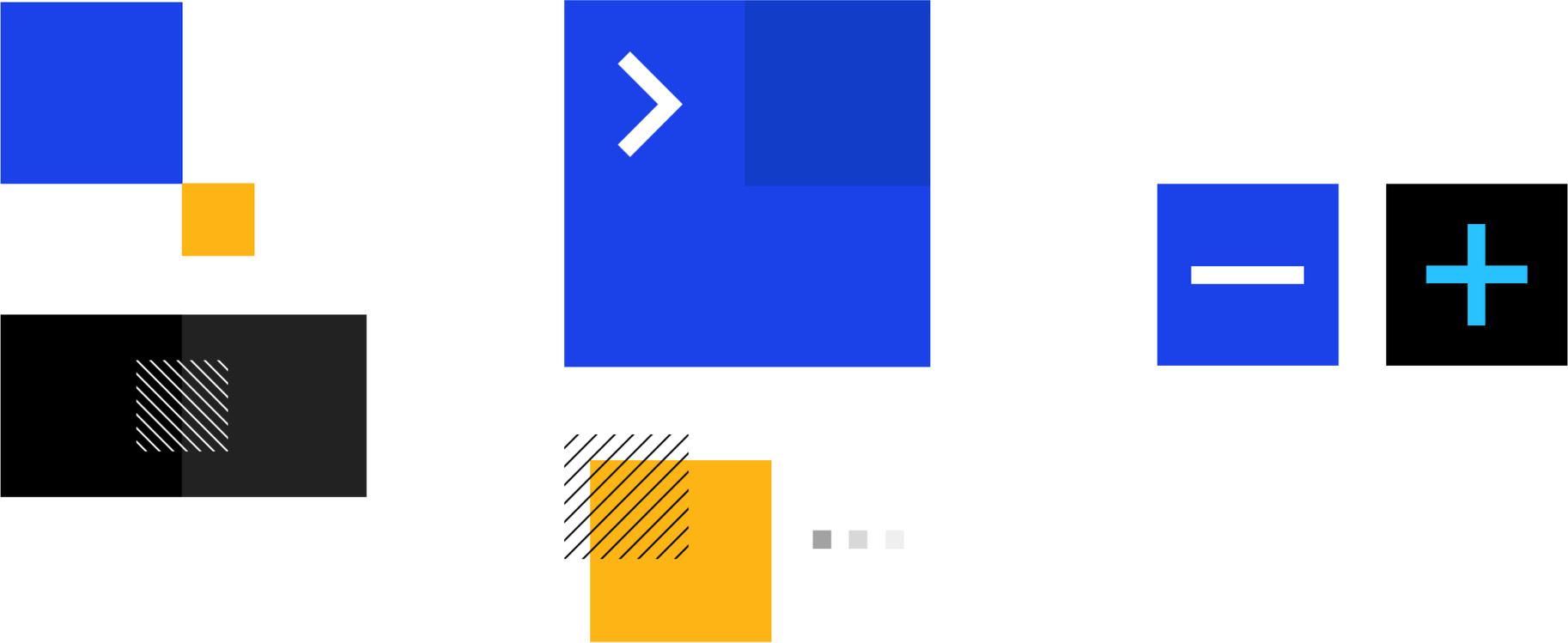


02. OUTLINE SHAPES



Brand Shapes

Examples of combined shapes.



Rock-solid data grid for web applications

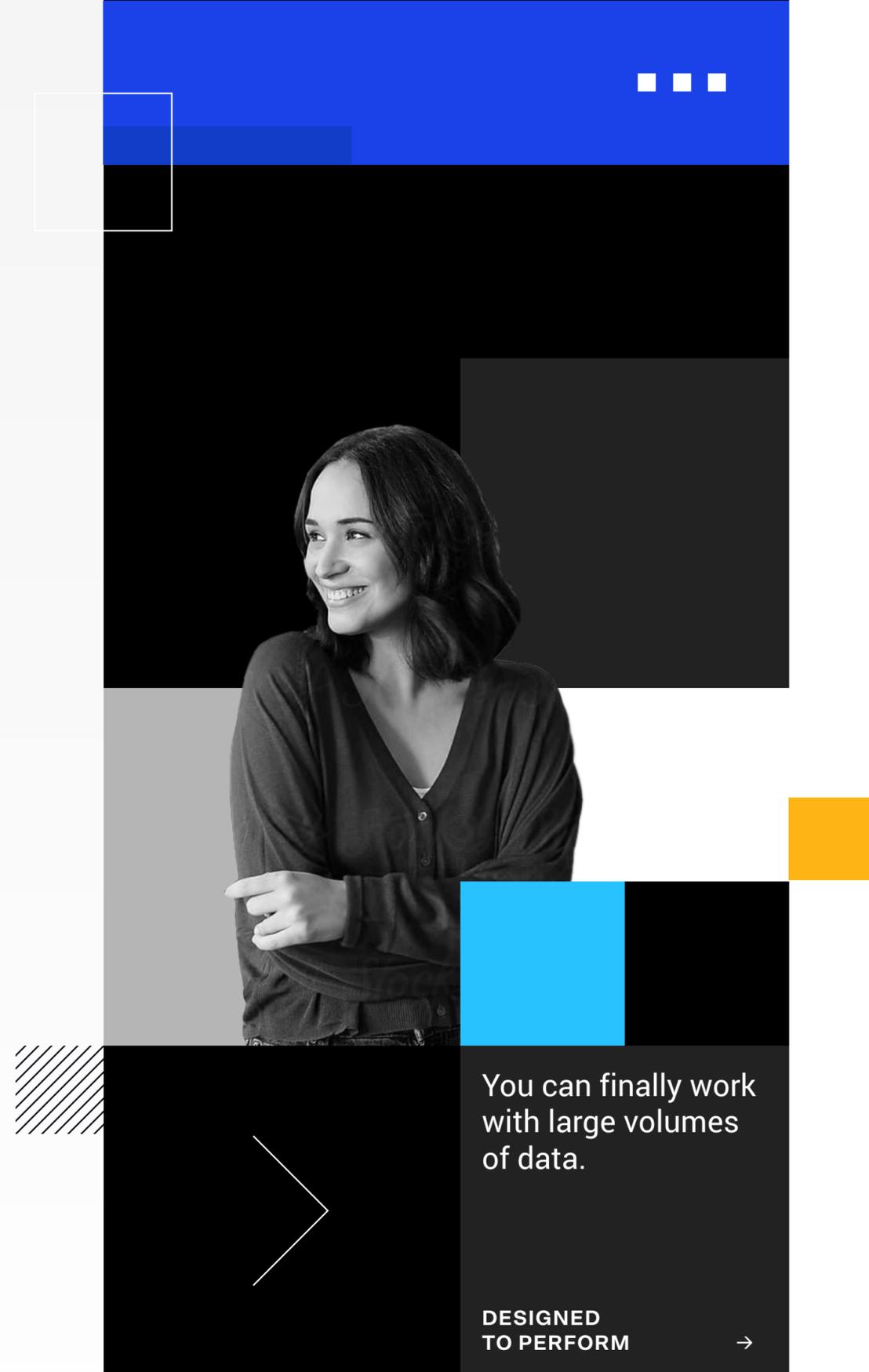
When you work with Handsontable, it's like you're working with Excel or Google Sheets.

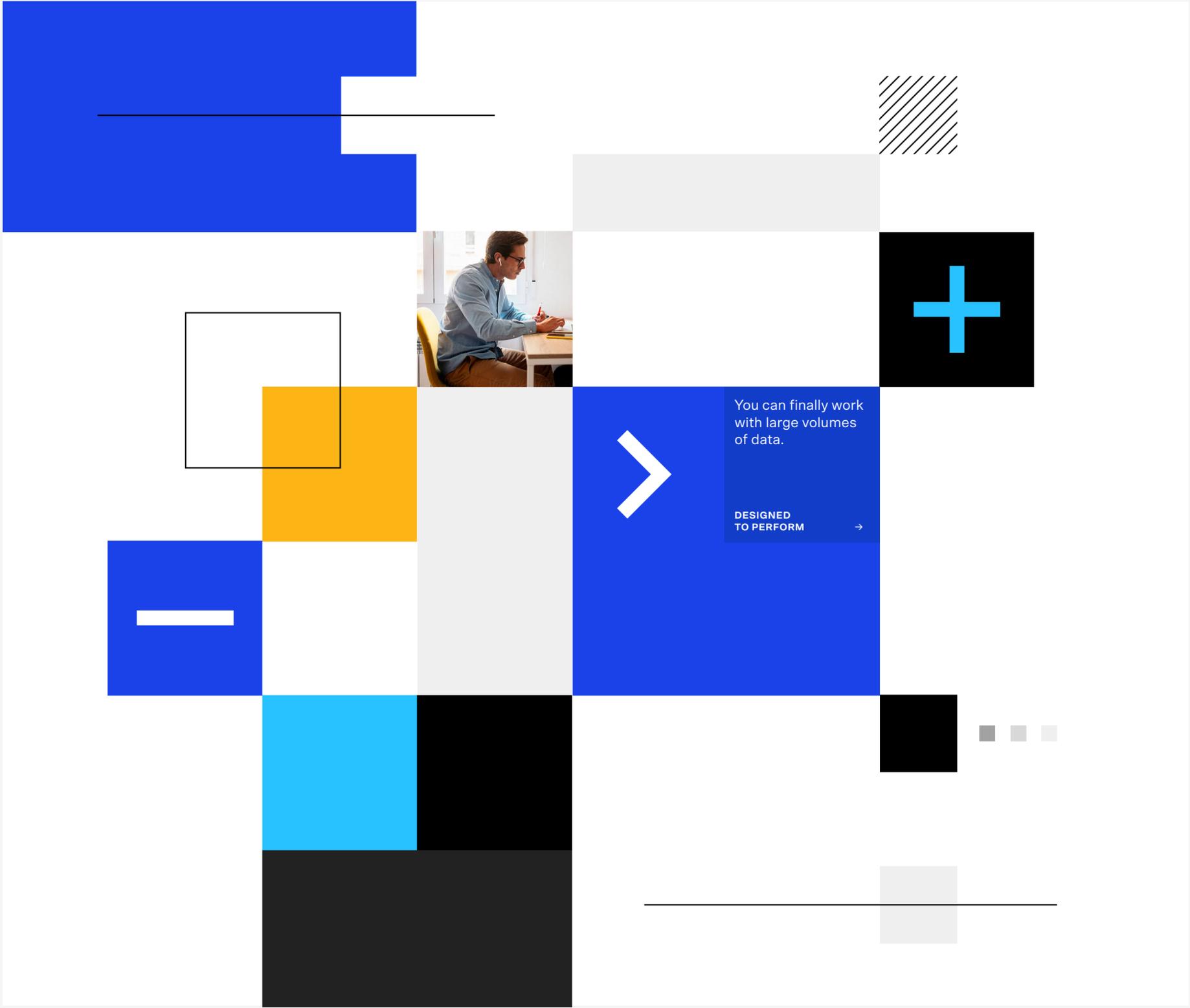
Try it free

Sign up →

—
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Developers

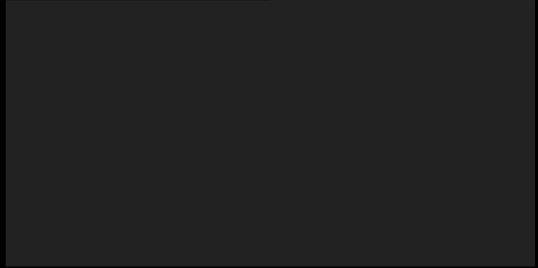
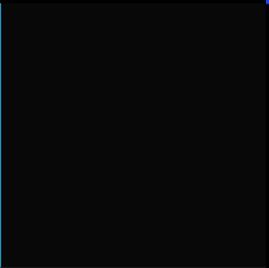
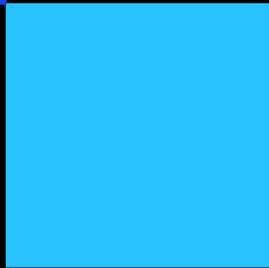
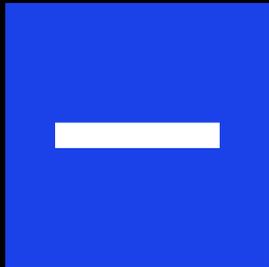
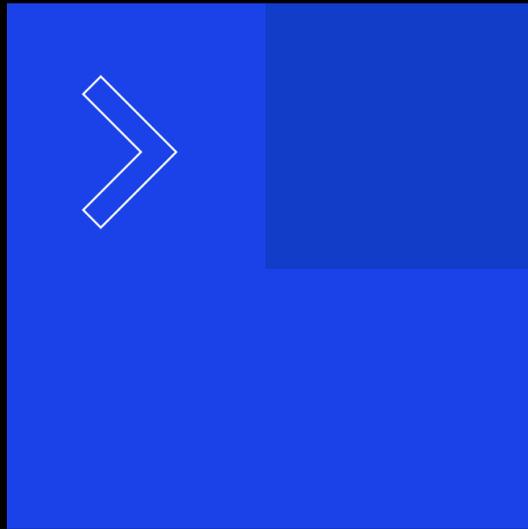
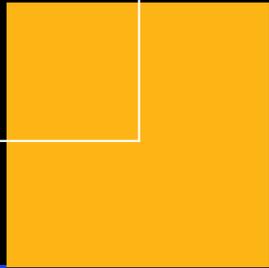
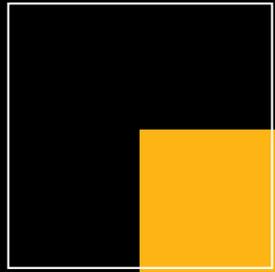
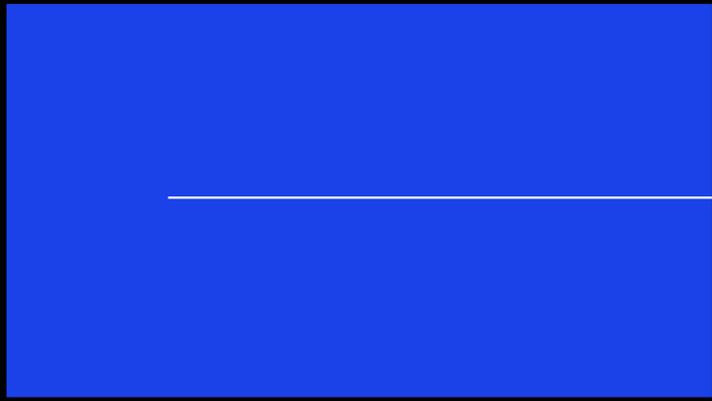
3+ million
Organizations





You can finally work
with large volumes
of data.

DESIGNED
TO PERFORM →



A developer friendly API.

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Developers

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Handsontable.

A developer friendly API.

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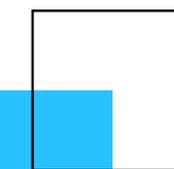
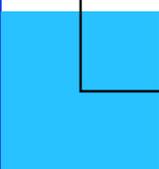
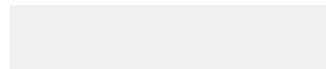
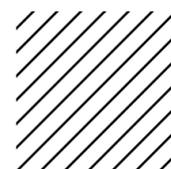
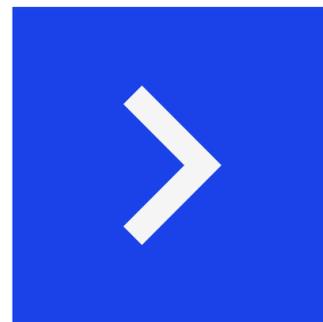
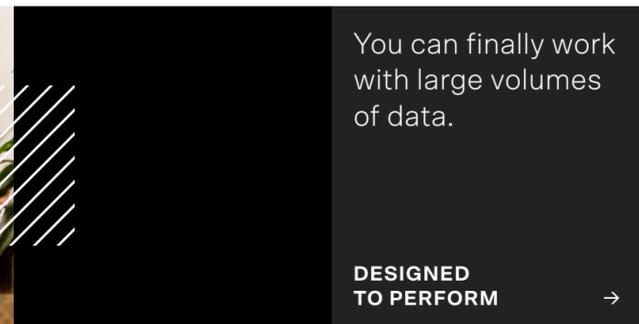
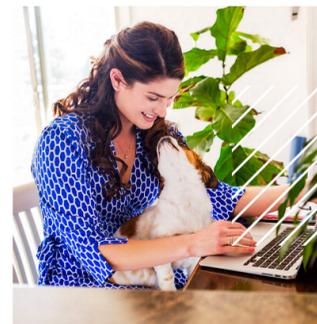
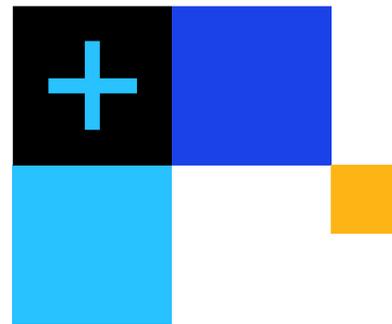
Handsontable

```
→ ~ gh pr status  
Relevant pull requests in cli/cli
```

```
Current branch  
There is no pull request associated with [main]
```

```
Created by you  
You have no open pull requests
```

```
Requesting a code review from you  
#1401 Correctly handle and set empty fields...  
[octocat:emptyBody]  
Checks passing  
#1357 Added confirmation steps for risk...  
[octocat:confirmations]  
x 1/3 checks failing  
→ ~
```



Color Palette

We use color to make a modern, positive impression in a crowded marketplace and stay consistent throughout all brand assets.

Color Palette

It is essential that our use of color be consistent across all applications. By referring to these guidelines, we will achieve the desired results for our brand, and we'll work more efficiently by eliminating guesswork.

The accompanying chart lists the values that should always be used when rendering our principle color palette.

Handsontable blue and black are our primary brand colors and we should use it as often as we can to help drive a consistent feel across communications.

BEST PRACTICES

Do's

- ✓ **Use only the approved color palette**

Our colors have been carefully chosen to work well with our corporate palette. Stick to these colors and you can't go wrong.

Dont's

- ✗ **Sample colors**

The 'eye dropper' or color sampling tool is inaccurate. For best color reproduction, follow the numbers in the color guidelines.

<p>White</p> <p>HEX ffffff</p>	<p>Black</p> <p>RGB 0 0 0 CMYK 75 68 67 90 HEX 000000</p>	<p>Handsontable Blue</p> <p>RGB 26 66 232 CMYK 85 73 0 0 HEX 1A42E8</p>	<p>Gray</p> <p>RGB 181 181 181 CMYK 30 24 24 0 HEX B5B5B5</p>
<p>Capri</p> <p>RGB 39 194 255 CMYK 61 5 0 0 HEX 27C2FF</p>	<p>Honey Yellow</p> <p>RGB 252 181 21 CMYK 0 32 100 0 HEX FCB515</p>	<p>Orange Aerospace</p> <p>RGB 255 90 18 CMYK 0 80 100 0 HEX FF5A12</p>	<p>Emerald</p> <p>RGB 55 188 108 CMYK 72 0 79 0 HEX 37BC6C</p>

Typography is a critical extension of our brand personality. We use SCTO Grotesk A, and Roboto, as our primary corporate typefaces. This modern combination helps us communicate an enterprise and tech approach. Our supporting font is Monaco.

Typography

SCTO A Grotesk

HEADLINES FONT

[SCTO A Grotesk](#)

ABCČĆDĎEFGHIJKLMNOPQRSŠTUVWXYZŽ

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ABOUT

By the late 1800s, the grotesque had matured from a display novelty into a no-nonsense style that could be used for a range of applications. The mid-20th century saw a reappraisal of these classic sans serif forms. Fueled by modernist ideas, they were rethought and redrawn with consistent details and even text color. Transferred into systematic families of numerous weights and widths, the neo-grotesque became an essential element of the International Typographic Style. To this day, it remains the go-to option for designers who are after a self-evident, transparent vessel for communication.

SCTO Grotesk is Schick Toikka’s very own take on this genre. Striving for the ultimate grotesque, the type-designers brought together all the qualities they liked best, always opting for the least quirky, most

rational option: Strokes are, invariably, cut off horizontally or vertically – across all weights. R has a straight leg, dots are square, ascenders and caps share the same height. SCTO Grotesk avoids simplistic solutions in favor of animated, reader-friendly forms (see details like the lowered dots on the “i” or the asymmetric bars in “f” & “t”). It is decidedly matter-of-fact, but not sterile. The all-purpose family comes in two flavors, A and B. While A is beaming with confidence, B is narrower, but not as condensed. It serves well when a more economical set width is in order. Italics slope as much as necessary to work for in-line emphasis, rendering them suitable for longer texts. The extreme weights are perfect companions for bigger sizes, be it the airy, mono-linear Thin, or the stronger modulated Black with its immovable shapes.

Typography

Roboto

BODY FONT

[Roboto](#)

ABCČĆDĎEFGHIJKLMNOPQRSŠTUVWXYZŽ

abcčćdďefghijklmnopqrsštuvwxyzž

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'?'"(%)[#]{@}/&\<-+÷×=>®©

ABOUT

Roboto has a dual nature. It has a mechanical skeleton, and the forms are largely geometric. At the same time, the font features are friendly and have open curves. While some grotesks distort their letter-forms to force a rigid rhythm, Roboto doesn't compromise, allowing letters to be settled into their natural width. This makes for a natural reading rhythm, more commonly found in humanist and serif types.

Typography

Monaco

SUPPORTING FONT

[Monaco](#)

ABCČĆDĎEFGHIJKLMNOPQRSŠTUVWXYZŽ
abcčćdďefghijklmnopqrsštuvwxyzž
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'?'“!””(%)[#]{@}/&\<-+÷x=>®©

ABOUT

Monaco is a mono-spaced sans-serif typeface designed by Susan Kare and Kris Holmes. It ships with macOS and was already present with all previous versions of the Mac operating system. A unique feature of the font is the high curvature of its parentheses as well as the width of its square brackets, the result being that an empty pair of parentheses or square brackets will strongly resemble a circle or square, respectively.

Monaco has been released in at least three forms. The original was a bitmap mono-space font that still appears in the ROMs of even New World Macs, and is still available in recent macOS releases. The second is the outline form, loosely similar to Lucida Mono and created as a TrueType font for System 6 and 7; this is the standard font used for all other sizes. There was, briefly, a third known as MPW, since it was designed to be used

with the Macintosh Programmer's Workshop IDE. It was essentially a straight conversion of the bitmap font into an outline font with the addition of some of the same disambiguation features, like the ones that were added to the TrueType Monaco.

The original Monaco 9 point bitmap font was designed so that when a Compact Macintosh window was displayed full screen, for a terminal emulator program, for example, it would result in a standard text-user interface display of 80 columns by 25 lines. With the August 2009 release of Mac OS X 10.6 "Snow Leopard," Menlo was introduced as the default mono-spaced font instead of Monaco in Terminal and Xcode. However, Monaco remains a part of macOS. Monaco is the default font in the current Python IDLE when used on a Mac running OS X El Capitan.

Any questions?

Don't hesitate to contact us at
hello@handsontable.com